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ABSTRACT

This issue of the Curriculum Report examines the status of humanities instruction in secondary schools. Although there is great variety among programs across the country, a number of characteristics common to most are that they are person-centered, lead to self-knowledge and self-discovery, teach learning activities across traditional subject lines, share the roles of teacher as student and student as teacher, and actively involve the student in the learning process. However, three situations militate against complete success including inadequate teacher training opportunities, inadequate means for sharing and disseminating ideas and experiences, and the use of packaged material rather than individually developed course design. Course descriptions of humanities courses in 17 high schools across country, helpful institutions for gaining further information, brief discussions of five different approaches to humanities instruction, and a list of references are also included. (Author/DE)

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CURRICULUM **Report**

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ALIVE AND WELL?

The Humanities in the Schools

But What About Realizing Life?

In Reforming American Education, Alvin Eurich writes,

> *We cannot permit our children to come into their maturity as masters of the atom and of the gene, but ignorant and barbarous about the ways of the human mind and heart.*

And there is this exchange in Thornton Wilder's Our Town,

> Emily: *"Do any human beings ever realize life while they live it--every, every minute?"*
>
> Stage Manager: *"No. The saints and poets, maybe--they do some."*

In spite of Eurich's insistence, we do permit students to come to their maturity ignorant about the ways of the human heart. Science teaches us how to preserve life, but what about "realizing" life?

The humanities enhance life, and students who have studied or have in other ways experienced or participated in the humanities have had at least some glimpses of how they can enhance their lives while they live them. A high schooler who had been reading and thinking about A Man for All Seasons and Paradise Lost wrote, "Maybe someday the Sir Thomas in me will overcome the Adam in me."

Vital Variety

In a decade when young people are seeing so many Adams overcoming the Sir Thomas Mores around them, what is the state of the arts and humanities in the schools?

Programs in the humanities are as varied and individual as the schools that foster them, the teachers that teach them, and the students who participate in them. Happily, the striking development of humanities programs in the last few years has not been significantly constricted or dictated by existing disciplinary traditions; there is no one "recommended" humanities course or sequence. Rather, a very great many different learning opportunities are being made available to young people that appear to be helping them to "realize" their lives.

This is not to say that anything done in the name of the humanities is as good or as effective as anything else, a condition that by no means should be overlooked. In the present context, however, the more important considerations are (1) the variety that currently exists in content, method, materials, and purposes, and (2) the need to maintain the openness of approach which has made this variety possible and which seems essential to the continuing vitality of the field.

Commonalities Among Variations

This variety in purpose and practice notwithstanding, a number of characteristics are common to most programs:

- The humanities are person-centered.

Whether the course is "Discovering Who I Am," offered in the middle school in Fairfield, Conn., or Harvard University's "Humanities of Mathematics," the course is about people who make things happen, the people to whom things happen, and about the interests and concerns of young people about these happenings, especially as they influence their own lives.

- The humanities lead to self-knowledge and self-discovery.

When students study Socrates, they are more interested in what Socrates knew about them than in what they will remember about Socrates. They hold Antigone or Hamlet, Van Gogh or Mozart up as mirrors for reflection. When high school students at a humanities conference in Indianapolis were asked why their humanities courses stood out, they said such things as "We study ourselves--that's where it's really at," "We feel our knowledge," and "We know that we count as individuals."

- Teaching and learning activities cross or disregard traditional subject lines.

If one thinks only of the disciplines represented in the usual secondary school curriculum, it is evident that a humanities course must be interdisciplinary if it is to be true to its destiny. Cross-discipline efforts have been made for many years, but they are especially vigorous in all curriculum areas at the present time. While it is pleasant to think that the humanities may have been leading the way in this regard, it is not important here to try to validate this claim. Suffice it to say that humanities courses provide an impressive example of the increase in the educational harvest that results from tearing down some old subject-field walls.

- Teachers are learners, and students are teachers.

This sharing of roles is no doubt a consequence of the teacher's having to deal with issues and content and relationships he or she has not been taught in some college or graduate course. More important than that, the basic purposes and approaches of humanities courses make it evident, especially to teachers, that efforts to preserve the traditional status differentials at all costs is, in the language of the day, counter-productive.

- Students are doers, not just passive onlookers.

The doing, the participation frequently takes the form of improvisation, dancing, film making, writing poetry, pantomime, crafts, and other art forms. Just as important and frequent, the doing, the involvement, consists of quiet contemplation, a rearranging

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of personal values, an inner delight--or an inexpressible sadness--springing from contact with some person or place or event. Let's be clear--there are solid academic aspects of every reputable humanities course, but such a course is, for teacher and student, much more than just another academic exercise.

■ Humanities courses move outside the classroom and schoolhouse.

Here and There in the Schools

What can be done by way of building with these basic structural elements? Here are a few examples:

- In Rapid City, S.D., a humanities course in comparative arts has been developed from the idea that the symbolic language of visual art, music, dance, and film communicate with as much force as does the spoken word. To pull together what they have learned, students produce a multimedia project involving music, poetry, visual arts of various kinds, and creative movement.

- Mayo Senior High School in Rochester, Minn., gives a no-nonsense, intellectually demanding course called "Existentialism--Being and Non-Being: The Courage To Be."

- The Cloisters, a branch of the New York Metropolitan Museum of Art, has developed a cooperative program with a public school district and the Center for the Arts which serves as a model for the involvement of community resources in the education of young children. In this program, youngsters study medieval culture, history, art, and legend through direct participation in the creation of new art expressions--drama, film, stained-glass, video, painting, and movement--based on the artifacts on display at the Cloisters.

- Student film makers at New York City's Harrambee Prep study urban anthropology and sociology in a program developed by the center for the arts in education at Teachers College, Columbia University, and the graduate department of anthropology at the State University of New York at Stony Brook.

- A humanities program at Elk Grove Ill. High School culminates each year in a month-long arts festival that involves the entire community.

- In Atlanta, Ga., the Samuel Howard Archer High School offers a course that focuses on human involvement through oral expression and creative dance.

- A Detroit junior high school has a one-semester televised series, Of Cabbages and Kings, consisting of 36 25-minute programs. The series concentrates on self-identification through enriching literary experiences. It is structured thematically; the approach is an inductive one. A team of teachers gives the course.

- The Educational Laboratory Theatre Project in New Orleans brings living theater and classical literature to students in public and parochial schools as a part of the English curriculum. New Orleans also has an artist-in-residence program.

- In one Massachusetts city, a unified related-arts program is being created that brings home economics and industrial arts into close and productive working relationship with such other art forms as film making, opera, and painting.

- A humanities class from Auburn, Ala., corresponded with a similar class in Fairfield, Conn. The correspondence culminated in an exchange of visits, each class living for a week with the other. One Northern student returning from Alabama said, "I learned more about the Civil War in one week than I have learned in a lifetime of history books and classes."

- In Honolulu, "Humanities: Love--a unit for high school English" has been developed because "any consideration of humanness...must include a consideration of relationships with other people...." The goal of the unit is to help students to come to consider love as an art, to make them aware of "the role of romantic love in the human continuum as they discover the practice and language of love as dictated by prevailing conventions in the culture of an historical era."

- Many areas are reevaluating the meaning, for both body and spirit, of many of their indigenous crafts. For instance, the Gateway Regional High School in Massachusetts, held a Crafts Day last November, and this is what happened as reported by one faculty member:

> The Crafts Day was such a success! We had 16 local craftspeople come in for the afternoon and evening--buttermaking, chair-caning, maple sugar making, crewel work, candle making, wood carving, etc.--all people over 50 and natives of the area, often neighbors of the kids. I'd say 400 people showed up in the evening. Such a spirit of joy and unity. All picayune disagreements seemed to fade with the overwhelming sense of pride in the intrinsic wealth of the community--its people!

"Seems" Is Not Always "Is"

Examples abound; success stories like those above could be reported by the hundreds. So, it would seem that the arts and humanities are alive and well in our schools. But as Hamlet knew, seems is not is. Three situations currently militate against a completely healthy condition.

A Inadequate teacher training opportunities. The million dollars that the Office of Education made available for the arts in the spring of 1970 through the Teacher Retraining Authorization of the Education Profession Development Act was a pittance as government funding goes. Supplemented by help from the John D. Rockefeller III Fund, this grant did enable IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) to set up demonstration centers in five schools. Five schools in a country of 50 states! When it comes to funding, the arts and humanities are still treated as peripheral. (Within the month, the association commissioner for curriculum development in a state better left unspecified commented at length to this editor on the difficulty he has in getting financial support at the state level for even quite modest activities his office would like to promote in regard to the humanities.)

B Inadequate means for sharing and disseminating ideas and experiences. Once a program is developed in a school, how do others learn of it? Correspondingly, a school staff wants to create opportunities for its students to study and work with the humanities and is ready and willing to produce a locally appropriate program. But they would like a chance to learn from others, but who and where are they?

Some hundred teachers come each summer from all over the country to the Shakespeare Summer Institute at the University of Bridgeport (Conn.). Richmond, Va., has its Humanities Intercultural Center. Indiana is working toward a state clearinghouse for the humanities. Under the leadership of the Secretary of Education, the Pennsylvania Department of Education is reshaping an entire school

system through its Arts in Basic Education Project. Most teachers could add one or others to this list, but all together they would be only polka dots on a national map. (It is hoped that this Curriculum Report will be at least a small candle, to shift the figure.)

C The attraction of packaged materials. Packaged materials might seem to be the answer to both teacher training and the dissemination of ideas. On the contrary, packaged materials must be approached with cautious wisdom. Fortunately, the market is not yet crowded with such teaching aids; but publishing is a business, and turning out materials and course designs for humanities programs could be a very good business if teacher training remains inadequate and good ideas are not nurtured. (To be fair it must be said that materials of many kinds are needed in every humanities program, and the variety and quality of published materials in all forms have helped immensely with the development of this field. The emphasis here is on the importance of teachers' "making" a humanities course rather than "buying" one.)

Helpful Institutions

These clouds are not likely to dissipate quickly, but the area of blue sky is much greater than one may notice at first glance. An unusual and encouraging example comes from the University of Nebraska where the president has appointed a special assistant for the Arts! Vaughn Jaenike, who holds this post, was given three charges:

(a) To coordinate the importation of nationally and internationally known performing artists and consultants in the arts to our campuses and to the State

(b) To coordinate the sharing with schools and communities throughout the State those arts groups and individuals already on our campuses (emphasis added)

(c) To seek funding to support arts activities on the campuses and throughout the State.

Two "institutions" that are serving the cause of the arts and humanities on a national scale deserve special comment. The older of these, and the one that no longer literally exists as an institution, is the John Hay Fellows Program, though its influence is pervasive and spreading. The John Hay Fellowships that were awarded to school people between 1952 and 1965 were to the American high school teacher what Fulbright and Woodrow Wilson Fellowships are to university scholars. Under the Program, 688 teachers were provided with a full year of study in the humanities at major universities, and 1,359 teachers and administrators were brought together for summer institutes in the humanities at other colleges and universities.

A group of the Fellows formed an alumni association and from their own contributions continue humanities awards to secondary school teachers, though of course on a drastically reduced scale. In the summer of 1973, however, a grant from the National Endowment for the Arts made it possible to conduct a summer institute in the humanities at Bennington College along the lines of the earlier John Hay institutes.

The moving spirit behind these recent activities is Bernard Miller, associate director of the original program and currently head of the Hunter College High School. He might like to know of any Curriculum Report reader's interest in either contributing or participating.

The other major "institution" is the National Humanities Faculty, which since its first project in 1969 has worked directly with more than 900 classroom teachers in school districts from Anchorage, Alas., to Yazoo, Miss.; from Kailu, H.I., to Waterville, Me. For its first five years, the Faculty worked under the joint auspices of the United Chapters of Phi Beta Kappa, the American Council of Learned Societies, and the American Council on Education. In September 1973, however, it became an independent non-profit educational corporation whose *raison d'etre* is to improve the teaching of the humanities in American schools.

The National Humanities Faculty currently operates two kinds of programs for schools. In one, Individual Projects, visiting humanists--university professors, painters, architects, actors, philosophers, musicians--work with selected schools who have applied to the NHF for help.

The Thematic Projects, on the other hand, bring together teachers and administrators from a number of schools to grapple with some one of the major concerns in the area of the humanities. These are to be three-year undertakings, and the first one, which deals with the topic, "The Question of Authority," was initiated in 1972.

The overall goals of the Thematic Projects are to provide:

- ✓ extensive investigation of an important humanistic question;
- ✓ preparation for and follow-up on humanities work in the schools for both teachers and Faculty members by a combination of summer workshops and school-year visits;
- ✓ both the context and the setting for an extensive interchange between teachers from all across the country on questions, texts, and related materials of consequence to programs under development; and
- ✓ a tested basis for possible production of instructional concepts and materials which can be useful to that vast number of teachers who, as a practical matter, will never be able to take a direct part in any funded project.

Detailed information about the National Humanities Faculty is available from Arlie Richardson, director, 1266 Main St., Concord, Mass. 01742.

Sensing the Possibilities

Charles R. Keller, who was director of the John Hay Fellows Program and who continues numerous and active contacts with schools, teachers, and students throughout the country, sees possibilities for mini-courses or units or other kinds of learning in the experiences he is having and in the relationships he observes among people, places, and things. Here are notes made recently when he was talking about some of the possibilities that had occurred to him.

- After hearing Pablo Casals, 96, conduct the Marlboro Music Festival Orchestra, Keller talked about Robert Frost in his old age and commented on the youthful spirit of both Casals and Frost. He remembered, too, that Frost's poems had been set to music and that Don McLean had composed "Vincent." Both Van Gogh and Frost painted landscapes in their own medium. Wouldn't the works of Robert Frost, Pablo Casals, and Vincent Van Gogh provide the base for a good humanities mini-course?

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- Try putting Charles Ives, Louis Sullivan, Theodore Dreiser, and William James together.

- How about 1776, 1876, and 1976 for a go-round? Or Leonardo de Vinci and Thomas Jefferson?

- Hearing Benjamin Butler's "War Requiem" suggested another mini-course based on:

  Vaughn William's "Dona Nobis Pacem," words that are in the "Requiem"
  Wilfred Owen's poetry, which provides part of the text for the "Requiem"
  Picasso's "Guernica"
  Hemingway's Farewell to Arms
  The "War Requiem" itself
  Selections from Joys and Sorrows: Reflections by Pablo Casals as Told to Albert Kahn

- A Man for All Seasons--book, movie, or TV version--could take a class to Beethoven's "Egmont Overture," Bertolt Brecht's Galileo, and Kipphardt's In the Matter of J. Robert Oppenheimer.

Exempli Gratia

e g SCARSDALE HIGH SCHOOL, Scarsdale, N.Y. 10583. Contact: Carl Ladensack

The Scarsdale humanities course, now 12 years old, is a full-year elective course in the English department taught by one instructor with the aid of guests. It has operated under a variety of organizational patterns over the years, however, beginning with a team of four teachers--art, drama, literature, music--who concentrated on relating the several arts by the analysis of elements, style, function, and so on.

In its present form, the course strives to show relationships among a variety of disciplines, emphasizing that man can learn through all of his senses. Science, anthropology, philosophy, and other fields are included in the artistic investigations to illustrate the principle that real education is intended to serve one purpose--expanding the self-awareness of the student.

By comparing the methods that scientists, philosophers, and artists use in approaching various subjects, we gain a better understanding of that primary goal. For example, we read Loren Eisley's Firmament of Time and note the changing views of man's place in the scheme of the universe that have resulted from scientific discoveries. We note that the altered view is constantly reflected--often anticipated--in the art of the period. A further benefit is the understanding that no scientific-cultural development takes place in isolation; that it grows out of preceding developments.

This awareness helps students to accept contemporary artistic modes and see their logical evolution from the work of the last few generations. If art is an expression of the age in which it is created, it should be meaningful to the people who are living at the time it is produced. Modern painting, music, and literature help make modern man clearer to himself. Thus a trip to the Museum of Modern Art becomes a more meaningful look into the mirror of the present.

The most important goal of the course is to help young people realize the ways in which films, television, magazines, billboards, and other media are constantly bombarding them and "educating" them to think and feel the way the authors of the media desire. By our analysis of the effects of such elements as sound, color, and line we arrive at

the conclusion that human beings oftentimes are puppets. We discuss human behavior--reasons for it, desirable patterns within it, and ways of changing it. We note conflicts between individual instincts and the demands of society.

Eventually we see that art is a statement of what experience feels like. The recognition of felt experience recorded by artists helps students evaluate their own lives; the awareness of the power of art helps them make wiser responses, to resist pernicious influences, and to embrace the constructive.

e 9 ARROWHEAD HIGH SCHOOL, Hartland, Wis. 53029. Contact: Charles Bart, teacher-coordinator.

If looked at only superficially, "The Humanities: Explorations in Cultures to Discover Ourselves" may seem to be nothing more than another well-integrated history-English course, especially since one of its structural dimensions is a chronological one. Six frequently-used time intervals provide that dimension: (1) The Dawn of History; (2) Greece, Rome, and Christianity: their influence on Western culture; (3) the Middle Ages, and so on. But the real focus of the course is seen more clearly in the six humanistic elements that are pursued within each of these time spans, namely:

- ✓ Man's Search for Freedom
- ✓ Man's Search for Truth
- ✓ Man's Search for Beauty
- ✓ Man's Relationship with the Natural World
- ✓ Man and Society
- ✓ Man's Relation to God

Materials and concepts from literature, art, music, architecture, and philosophy help students to work their way through and to sense and understand this historical-humanistic grid.

A variety of approaches and teaching/learning techniques are employed: introductory lecture-demonstrations by school faculty members; small-group discussions with student leaders; research and writing projects; singing, listening, and other forms of art expression. Incidentally, not all the working units and contributing materials that the staff have developed are used every year, because the class makes selections, both directly and indirectly, and students often suggest topics and lines of inquiry not previously used. As one faculty member remarked, "Make no lesson plan that cannot be discarded at a moment's notice."

In addition to drawing on the community for its resources (Hartland is in the Greater Milwaukee metropolitan area) the course from time to time makes special features available to the adults in the region served by the school. For instance, a series of humanities lecture-demonstrations was opened to the public. One of these series included presentations on such topics as:

- Synesthesia: Modern Art
- Shakespeare: Songs, Speeches, and Soliloquies
- The Other Side of the Civil War
- An Historical Recital (a musical program consisting of typical selections from various periods with commentary by the teacher)

The culminating project used one year also illustrates this community outreach. A humanities weekend was planned, and the final event was a public presentation and discussion of the play, "R. U. R." by Karl Capek. The class read the play but discussed only the first act. Invitations to an open house were sent to members of the community who had taken part in earlier events, and a public invitation was extended through the press. Copies of the play were made available to anyone interested in reading it ahead of time.

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The open-house session began with a continuation of the class discussion led by a student, and then discussion was opened to the entire audience. A most heated and animated discussion ensued, going far past the time alloted to the meeting.

"Explorations in Cultures" is a 12th grade team-taught elective which meets five times a week and is a one-credit course.

e
g EAST BATON ROUGE PARISH SENIOR HIGH SCHOOLS, Baton Rouge, La. 70821. Contact: Helen Brown, Supervisor of English and Humanities.

The American Studies Humanities program is a two-hour course open to 11th graders as an alternative to the customary requirements in English and American history. It is directed by a teaching team representing the disciplines of American literature, American history, art, and music. It is now a well-established offering in 10 of the 15 senior high schools in the parish (county) school system. About 1300 students are enrolled in these 10 schools.

The theme selected for the program is "The Good Man in America," and the course has been planned so as to show students the interrelatedness of the four disciplines and to give them an opportunity to study in depth the cultural arts, philosophies, and societal patterns of the "Good Man" throughout American history. The men and periods of history around which the course is built are:

- Renaissance Man--who, though not American, so influenced the Western world that our ideas, attitudes, philosophy, and even the responsibilities for settlement originated with him;
- Puritan Man--whose ideas on morality have been responsible for most American values and ethics through the years;
- Frontier Man--with emphasis on the period from 1830 to 1900;
- Disillusioned Man--in the 1920's and 1930's, the American man lost his idealism and came to disillusionment, which he showed in a variety of ways; times during which changing social values parallel the social ferment of the 1960's;
- Contemporary Man--taught for obvious reasons.

Four major questions are constantly being raised throughout the year:

(1) What were the beliefs of the "Good Man" in the given period in American history?

(2) How did the "Good Man" act, particularly with respect to moral, religious, political, and cultural affairs?

(3) What qualities of the "Good Man" of the given period are relevant to contemporary man's attitudes and problems?

(4) How and why have certain ideas and attitudes changed?

Students have many opportunities to examine and work with contributions of major writers, composers, artists, musicians, sculptors, and historians in the context of America's historical development. A major activity of each period of study is the

showing of a film which conveys the spirit of that particular time; for example, "The Agony and the Ecstasy" and "Stalag 17."

Materials used by students range over multi-level paperbacks, filmstrips, film loops, art prints, artifacts, records, slides--in fact, almost anything that will contribute to their understanding. There is no one textbook!

There is evidence that other teachers of English and social studies in the system are starting also to make use of the "humanities approach" in their teaching.

The Curriculum Guide for American Studies Humanities is available at $2.25 per copy. Orders with checks should be sent to the East Baton Rouge Parish school board.

e 9 EDWIN O. SMITH SCHOOL, University of Connecticut, Storrs, Conn. 06268. Contact: Bernard Marlin.

Some verbatim quotations from a memorandum Marlin dashed off for the Curriculum Report editor about the humanities program he is a part of can give a lively notion of the range and tone of that program.

> ...What's so fantastic about Humanities--it's people, it's Thomas More, Socrates and Antigone, Don Quixote and Hamlet. It's 10 dedicated teachers and 200 seniors, some excited, some bored--but all HUMAN.
>
> It's a two-hour block of time four times a week. We each [team] have about 40 students.
>
> Students select the teaching team (a social studies and an English teacher) they'd like to spend the first semester with. As much as possible they get their first choices, then second, third, rarely fourth or fifth. Classes are more or less equal in size.
>
> Topics we deal with /in this first semester/ are "Man's Humanity/Inhumanity," "Alienation," and "Man and the Environment." Some teams approach these conceptually, some of us through time periods--classical, Renaissance, and modern. But all of us use Antigone, A Man for All Seasons, some Shakespeare, Ibsen, Camus. Then we also do our thing and things the kids ask for--Man of La Mancha, Fiddler on the Roof, Long Day's Journey..., etc.

Marlin continued, in his memorandum, by describing what might happen during the first six weeks of the second semester--a time that is called the alternate approach when students have a chance to try things they've not had a chance to try before, a time when students who have skills have a chance to share them with others. During this time, students make up a weekly plan of study which is checked out with their regular humanities teacher, and they meet at least twice during the alternate approach to share progress and problems.

> The fifth and sixth marking periods are devoted to "People studies"--Soviets, African, Latinos, Asians, and Middle Easterners.
>
> There are special events. Renaissance Week (about Xmas time) and International night (near the end of the school year). For the former this year, the kids did a Moliere play, a morality play, acrobatics, juggling, sword fight, dance, madrigals, harpsicord, a fantastic dessert table, and a play on Prince Richard done by a group of students and using direct quotes from Machiavelli! Open to the public, it was great.

> International night--cafeteria made up as an eating bazaar--sit-down meals from five cultures. Then into the gym for entertainment.... Our group sang the "Soviet Hymn" in Russian, another "You Are My Sunshine" in Chinese. Another did African folk songs in the language of one of the tribes. The parents and students were excited and educated.

As a postscript he added, "We meet once a week for an hour with five students and discuss matters relating to the humanities."

eg DETROIT PUBLIC SCHOOLS, Board of Education, Schools Center Building, 5057 Woodward Ave., Detroit, Mich. 48202. Contact: Ollie McFarland, vocal music supervisor and chairman of the committee to prepare a curriculum guide on the humanities.

Humanities for Senior High Schools is a 154-page curriculum guide developed by a special committee of Detroit teachers who represented the fields of music, social studies, and art. Writing in the preface to the monograph, the committee says,

> Humanities...is an elective course designed to focus upon the many multi-ethnic cultures found in the Detroit Public Schools. It embodies an interdisciplinary approach through music, art, literature, social studies, and history, with special emphasis upon the American culture. There is a choice of approaches, depending upon which one best relates to a given class or classes and the teacher personnel within each high school.
>
> ...In an urban area like Detroit with a high school population of many thousands, it is hoped that the information contained in this curriculum guide will be of great help in humanizing the educational process and that...this kind of education will help to offset fragmentation and will provide the kind of involvement of students and teachers where much learning can take place outside of the classroom...

Teachers are offered the choice of five different approaches as well as of combinations of these that they may develop for their own use. Here are the five with a few comments about each.

- The Interrelations Approach is designed to follow an historical order, chronologically or retrospectively, with stress on the many connections between style characteristics. Relationships in many different directions can be examined: one art form with another, an art to its period, a work of art and what may have influenced it--other cultures, social uprisings, and so on. Relations with the student's own likes, personality, background, etc., must be kept in focus.

- Regions of Experience Approach is the study of man through his institutions and arts based on the individual's perception of life as he has experienced it. This is the most personal of the five approaches, and it is an excellent starting point for the student who has never been in a course organized on a multi-discipline basis.

- The Images, Stereotypes, and Archetypes Approach deals with elements that have figured significantly in every step of man's progress from the dawn of time. The teacher must be well prepared, however, to delve into backgrounds and origins of ideas and concepts from all parts of the world. Students can be guided to see the values of a more comprehensive study of man rather than things.

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- The Historical Approach is organized to provide an environment in which the student can develop a more mature grasp and fuller understanding of literature, history, and the fine arts.

- The Thematic Approach takes up a number of the ways in which man has undertaken to come to grips with some of the universal problems from which there seems to be no escape: What is life? What is the meaning of death? How did man originate? Are there sound reasons for denying the existence of God? and so on.

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* * * *

Membership in the National Association for Humanities Education is open to anyone actively interested in extending the opportunities for teaching and learning about the humanities, both in schools and elsewhere. Further information about the Association can be obtained from Leon C. Karel, Executive Secretary, NAHE, Box 628, Kirksville, Mo. 63501.

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KUDOS.....The general discussion for this Report was drafted by Evelyn Copeland, consultant for English and Humanities in the Fairfield, Conn., public school system. She also recommended the references listed above, and with the advice of Charles Keller, former director of the John Hay Fellows Program, suggested the humanities programs reviewed above. Miss Copeland is a past-president of the National Association for Humanities Education.

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